



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
DAVE WHITEHILL
and
ANDY ROBYNS

Yngwie Malmsteen

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NOTATION LEGEND

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By Yngwie J. Malmsteen

Tune down 1/2 step (lowest to highest: E^b, A^b, D⁷, G^b, B^b, E^b)

Gtr. 3 *f* grad. slide P.M. C/E w/bar G F#5

T
A B

5 6 6 9 4 7 5 4 7 7 5 6 6 9 4 4 4

8va -----

N.C.
(F#)

C/E

G5

loco

w/bar

mf

mp

mf

mp

f

(delay off)

w/bar

1/2


full

14 (14)

15 (10 15) 16 (10)

14 (14)

14 12 14

* Volume swell
** Length of delay = 

Musical score for guitar and bass. The guitar part (top) features a melody with a "delta" bend and a "full" bend, and a "w/bar" (with bar) section. The bass part (bottom) features a "P.M." (Palm Mute) section. The score is divided into measures with various chord symbols and fret numbers.

F#5 GE5 F#5 N.C.

F#5 GE5 F#5 N.C.

F#5 GE5 F#5 N.C.

B

Gr. 1 *ff* 8va

Gr. 2 *ff* 1/2

10 (18) 18 (18) 14 14 12
19 (19) 19 (19) 15 15 14 15 14 15 14
16 15 10 15 16 17 15 (15) 15 12 12 15 15 (15) 18 (18) 14 14 12
16 (16) 16 14 14 16 16 (16) 19 19 (19) 15 15 14 15 14 15 14
10 15 10 15 16 17

Note: To provide option of playing harmonies on one guitar, Gr. 2 has been repositioned in TAB section (lines actually played in the 12th and 11th positions on recording).

4 5 2 4
2 3 0 2 14 4 5 2 4 14

8va F#5 G E5 F#5 N.C.

F#5 G E5

F#5 N.C.

8va

1/2

tr

19 18 19 12 19 19 15 19 14 15 17 19 19 17 15 14
20 19 20 20 20 19 20 17 17 15 20 14 15 14 15 16 15 14 15 18 19 19 10 16 15

4 5 2 4
2 3 0 2 14 4 5 2 0 2 14

F#5 G5 E

F#5 G

F#5 G5 E

F#5

8va

tr

1/2 1/2 1/2

tr

19 18 19 15 19 19 15 19 21 (21) (21) 19 18 19 15 19 19 15 19 14 15 17 19 19 17 15 14
20 19 20 17 20 19 20 17 17 15 20 14 15 14 15 16 15 14 15 18 19 19 10 16 15

P.S.

4 5 2 4
2 3 0 2 10 10 4 5 2 4

N.C. 8va (A[♯]7) **C** B5 loco

1/2

Solo Gtr. 3 7:4 6:4

Solo Gtr. (Gtrs. 1 & 2 tacet)

full full

lay back --- 4

P.M. P.M. P.M.

N.C. (G) 8va (F[♯]sus4) (F[♯]) (Bm) (A)

Solo Gtr. (Gtr. 3 tacet)

tr

full

P.M.

(G) 8va (F[♯]sus4) (F[♯]) (Bm) (A)

tr

full full

8va (G) (F[♯]sus4) (F[♯]) (Bm) (A)

grad. bend 2

full

(G) C/E G5 N.C. (F#7) F#5 G5

Gr. 3

Gr. 3 (Solo Gr. tacet)

full full

P.M.

(F#7) F#5 E5 (F#7) F#5 G5 (A#7)

P.M.

D F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C.

8va (Gr. 3 repeats Fig. B simile)

1/2

F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C.

8va

1/2

tr

F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C.

8va

tr

loco

1/2

6:4 7:4 6:4

N.C.
(A⁷7)

Gtr. 3 C/E

G

8va

⑤ 2nd fr.
⑥ 3rd fr.

Gtr. 3

P.M.

P.M.

P.M.

P.M.

Solo Gtr. (w/delay)

E

F#5

G

F#5

E5

F#5

G5

8va

tr

grad. release

tr

Gtr. 1

Gtr. 2

P.M.

P.M.

P.M.

C/E

8va

G

(F#7)

G5

(delay off)

ff

Gtr. 3 (Gtrs. 1 & 2 tacet)

w/bar

w/bar

P.M.

(F#7)
8va

E5

11 12 14 11 12 14 15 12 14 15 14 15 14 12 15 14 12 21 1 1/2 (21) 1 1/2 (21) 17

P.M.

4 5 4 4 3 0 0 0 0 2

(F#7)
8va

G5

full

P.M.

N.C.
(F#7)
8va

E5 (F#7) G5

(Gtr. 3 continues simile)

8va

6:4 6:4 6:4 5:4 5:4

loco

* delay on ** echos

full

12 (15) 15 14 12 15 14 12 11 12 14 15 14 12 11 15 14 12 11 12 11 11 12 11 11 14 12 14

12 12 12 11 12 11 11 14 12 14

12 14(12)15(14) (15)

11 12 (11) 14(12)15(14) (15)

(14) 14 14 0

* delay length = $\frac{1}{2}$
50 % "wet" with single repeats in mono

** portion of melody consisting of echos shown in parentheses.

P.M.

4 5 4 4 3 0 2 2 2 2 2 0

(F#7) E5 (F#7) G5

8va

3 3 6:4 3

* (w/delay) full

1/2 1/2 1 1/2 1/2

18(15)15 18 (15)19(18) 21(19)18 (21)19(18)21(19)18 (10)15 (15)17 (17) 21 21 (21)21 (21) 12 14 12 14 12 x

* Delay switches to stereo in mix and echos cease to be combined into a unified melody with "dry" guitar.

(F#7) E5 (F#7) G5

8va

tr tr tr tr tr tr tr tr

loco

P.M.

6:4 3

15 15 16 15 16 14 16 16 16 17 16 16 16 11 10 9 9 6 2 0

(F#7) E5 (F#7) G5

8va

tr tr tr tr tr tr tr tr

loco

(delay off)

full

21(18)18(15)18 15(12)15(9)12 (9)12(9) (6)9(6) 0 9 0 0 0 0 2 0 2 0 14 14 12 14 12 15 19 18 15 14 15 19 18 (19)

(F#7) E5 (F#7) G5

8va

3:2 3 6:4 5:4 5:4 5:4 5:4 6:4 6:4

1/2 1/2 1/2

(19) 18 (18) 18 18 18 19 14 12 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 14 15

(F#7) E5 (F#7) G5

8va

loco

6:4 6:4 3 3 5:4

12 14 12 12 15 15 14 12 11 12 14 12 11 12 11 11 12 12 11 12 11 14 12 11 11 12 14 11 14 11 12 10 12 11 14 12 14 12 11 11 14 14 12 11 11 12 14

(F#7) 8va loco E5 N.C. (F#7) 8va G5

(F#7) 8va E5

(F#7) 8va G5 (F#7) 8va E5

8va (F#7) G5

(F#7) 8va E5 (F#7) 8va G5 Fade out

* Pull up on bar and shake.
Bend behind nut on gtrs.
w/o "floating tremelo".

Dragonfly

Music by Yngwie J. Malmsteen

Lyrics by Yngwie J. Malmsteen and Goran Edman

Intro

Moderate Rock ($\rho=96$)

Tune down 1/2 step (lowest to highest: E^b, A^b, D^b, G^b, B^b, E^b)

A

P.S.

N.C.

Gtr. 1 *f*

w/wah-wah

1/4

1/4

1/4

1/4

D

Kvbd: ☐

A

C

(C)

Ап

D

E5

Spoken: *Let me tell ya!*

w/bar

D

w/dar

Gtu

(w/o wah-wah)

B

Verse

A5 N.C. E5 N.C. A5 N.C. E5 N.C.

(Kybd. tacet)

1. I'd rath-er live ___ than just i-mag - ine. ___ Don't think there is ___
 2. I guess I al - ways will be search - ing ___ I live and learn ___

___ a way ___ a - round. And if I fail ___ I'll still be stand - in' ___
 ___ from my ___ mis - takes. And all the love ___ that I'm ex-pect - ing ___

Gtr. 2
 Gtr. 1
 Gtr. 2

C

Pre-chorus

A5 N.C. E5 N.C. D5/A A

with my feet firm - ly on the ground. ___ Through my win - dow
 is e - qual to the love ___ I make. ___ Lit - tle dream - er when

Gtr. 2
 Gtr. 1 (wah-wah off)

Kybd: F#
 (Gtr. 2 tacet)

C:m7 F#

from the sky ___ (flows a lull, ___ a ___ by). ___
 eve - ning falls ___ (sha dows fall). ___

C#m7 F# C#m7

Some-one's wait-ing in my dreams. _ Tak-in' me _ to plac-es _
 Bring some hon-ey for my soul. _ Take me to the plac-es _ that

D Chorus D A C

I've nev-er been. _ If I had some wings then I could
 I've nev-er been. _

(Kybd. repeats intro simile)

(wah-wah on)

Am D D

fly. _ In my dreams I

1. A C To Coda Am D E5

am the drag-on-fly. _

Gr. 2 7 E G
 (6) open 3fr.

grad. bend full 1/2

E
Guitar Solo

2.

Kybd: F#m F#sus2 F#m F#sus2 F#m F#sus2 F#m F#sus2

8va

P.M.

Solo gtr. (Gtrs. 1 & 2 tacet)

1/4

5

7 (7) 2 1 0

0 3 2 1 0

F#m F#sus2 F#m F#sus2 F#m F#sus2 F#m F#sus2 F#5 (2nd pos.) E5 (open) F#5

(Kybd. continues simile) 8va

Gr. 1: *mf* 8va

loco

Gr. 1: *loco*

Solo gtr.

6:4

3

1/2

P.M.

14 16 17 19 21 21

9 11 12 11 13 14

14 16 17 19 21 21

9 16 12

10 10 19 19 21 17 19 21 14 16 10

F#5 E5 F#5

F#5 (continue rhythm simile) E5 F#5 N.C.

5:4

full

2

1/2

1/2 1/2 1/2

(16)

16 17 10 14 12 12 15 14 12 14 12 14 13 14 13 14 14

11 11 11 (11)

14

F#5 E5 F#5 N.C.

loco

3

7:4

6:4

3

P.M.

7 9 10 7 9 7 10 9 7 6 9 7 6 7 6 6 11 0

6 7 9 6 8 9

15 10 15 17 13 13 15 13 11 10 11 13 11 10 11 11 10 11 11 9 11 10 11

G5 F5 G5 N.C.

3

7:4

5:4

2

full

1/2

15 15 17 13 13 15 13 11 10 11 13 11 10 11 11 10 11 11 9 11 10 11

G5 F5 G5 N.C. C#m7 (Kybd. & Gtr. 1 repeat Fig. [C] simile)

(8va)

F# C#m7 F#

C#m7 F# loco

C#m7 C D C/E D/F# D.S. al Coda

Coda Am D Guitar Solo (Gtr. 1 repeats Fig. [E] simile)

Solo gtr. (w/delay) **echoes

*Delay length = 1/4. **Portions of melody consisting of 50% "wet" with single repeats of echoes shown in parentheses.

(8va) F#5 E5 F#5 N.C. F#5 E5 F#5 N.C.

The second system of musical notation for 'The Wind' (Part 2) is shown. It features a treble clef and a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes. Above the staff, the notes F#5, E5, F#5, and N.C. are indicated. A 'delay off' instruction is present at the end of the system. Below the staff, a sequence of numbers is provided: 12 (10) 9 (02) 10 (01) 12 (00) 14 (02) 10 (04) 12 (00) 14 (02) 15 (04) 12 (05) 14 (02) 15 (04) 17 (05) 14 (07) 17 (04) 17 (07) 19 (07) 15 (09) 19 (05) 19 (09) 16 (04) (16) 16 16 (06) 17 (06) 19 (07) 21 17 (17).

F#5 E5 F#5 N.C. F#5 E5 F#5 N.C.
 (21) 17 16 17 19 21 (21) 17 16 19 (19) 17 19 (19) 21 17 19 16 17 14 16 12 16 14 10 14 12 9 12 10 7 10
 1 1/2 full

F#5 E5 F#5 N.C. F#5 E5 F#5 N.C.
 loco 8va
 P.M. 5:4 P.M. 9
 1/2 1/2
 9 5 7 9 7 4 7 5 2 4 10 2 2 5 5 4 2 4
 6 7 9 6 7 9 6 7 9 10 9 10 12 9 10 12 9 10 12 14 10 12 14 16 13 14 16 17

F:5 E5 F:5 N.C. F:5 E5 F:5 N.C.

9 9 3 5:4 3 3

14 16 14 14 14 14 16 17 16 14 16 14 19 14

14 17 14 17 21 17 21 17 14 16 14 17 14 14 17

full 1/2 1/2 full full

Musical score for "The Wind" by Gustav Mahler, showing the vocal line and piano accompaniment. The score includes a vocal line with lyrics and a piano line with chords and fingerings. The key signature is one sharp (F#) and the time signature is 3/4. The score is for the first system of the piece.

The musical score for guitar consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It features a melodic line with various chords indicated above it: F#5, E5, F#5, B, F#5, F#5, E5, and F#5. The melodic line includes a 'loco' section and a 'P.M.' (Pedal Point) section. The lower staff is a bass clef with a key signature of one sharp (F#). It features a bass line with fret numbers (14, 16, 17, 18, 19) and a 'P.M.' (Pedal Point) section. The score includes a 'loco' section and a 'P.M.' (Pedal Point) section.

The musical score for "The Wind" by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with various chords (F#5, E5, F#5, N.C.) and a rhythmic pattern of eighth and sixteenth notes. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. Chord diagrams are provided for the guitar part, showing the fingerings for F#5, E5, and F#5. The bass part includes a tablature line with numbers 1-4 indicating fret positions. The score is divided into two systems, with the second system continuing the melody and accompaniment.

F#5 E5 N.C. F#5 E5 F#5 N.C. F#5
 w/bar wah-wah on 3 -1/2 3 -1/2 full
 (10) 11 9 11 9 7 4 11 11 9 7 (7) 5 7 9 7 6 9 6 7 9

Teaser

Music by Yngwie J. Malmsteen
Lyrics by Yngwie J. Malmsteen and Goran Edman

Tune down 1/2 step (lowest to highest: E \flat , A \flat , D \flat , G \flat , B \flat , E \flat)

A Intro

Moderately Fast Rock (♩ = 136)

N.C. G D G D/A D5/A A

backups: Teas - er. Gtr. 1 (w/dist.)

P.S. G D N.C. G D/A D5/A A

Gtrs. 1 and 2 P.S. Gtr. 1 P.M. P.M. P.M. P.M.

Teas - er.

D5/A A G D

Teas - er.

8va full Teas loco

P.M. P.M. P.M.

15 17 15 14 16 14 13 14 12 10 13 11 9 11 9 13 11 12 11 9 12 11 9 12 10 (10) 11 (11) 12 (12) 0 0 0 0 12 10 (10) 11 (11) 12 (12) 0 0 0 0 12 10 (10) 11 (11) 12 (12) 0 0 0 0

G D/A D5/A A N.C. (A)

8va

3

3

dive w/bar

-2 1/2

(a)

(a)

B 1st Verse F#5 N.C. (E/G#) A5 B5 A/C# D E5

1. Get - ting dressed _ for the mas - quer - ade _ to be the main _ at - trac - tion. _

P.M. 4

F#5 N.C. (E/G#) A5 B5 A/C# D

Might be - come some - one _ some - day _ with the right con - nec -

w/bar

w/bar

E E5 F#5 N.C. (E/G#) A5

tion. _ You might find that the night's so _ lone - ly, _

P.M.

Bm A/C# D E5 F#5 N.C. (E/G#) A5

but you're not the only one. I just want to go with ec -

w/bar w/bar w/bar w/bar

P.M. P.M.

B5 A/C# D E

sta - sy to the riv - er of love we run.

P.M.

C 1st Chorus G D N.C. G D/A D5/A A

Teas - er. you set my heart on fire.

P.M. P.M. P.M. P.M. P.M.

N.C. (D) G D/A

Teas - er. put out the flames of

Harm. loco Harm. loco P.M. P.M.

D 2nd Verse

my de - sire. 2. If you let me stay

8va *loco*

7 6 5 16 16 15 14 17 16 15 17 16 14 16 14 16 14 16 14 16 14 16 14 (14)

2 4 2 4

in - side, I'll give sat - is - fac - tion. In the night we'll lose

P.M. *let ring* *P.M.*

(2) 0 2 4 0 2 4 7 5 1 2 4 4 4 4 4 2 4 0

our way ridin' the tunnel of love, we ride.

P.M.

(2) 0 4 0 2 4 0 2 4 5 4 2 4 2 4 5 5 5 9 9 9 9 7 7 2 0

E 2nd Chorus

Teas - er, you set my heart on fire.

P.M. *P.M.* *P.M.* *let ring* *P.M.* *full* *full*

12 10 10 12 16 10 12 11 11 12 7 6 6 7 7 7 10 17 10 (16) (16) 14

G5 N.C. (D) G D/A D5/A A

Teas - er, _____ put out the flames of my de - sire. _____

P.M. P.M. P.M. P.M.

12 12 (12) 0 0 12 10 11 10 7 6 5 17 10 12

N.C. (A) G5 D

Oh. _____ Teas - er, _____

8va loco

3 6:4 5:4

T T T T T T T T T

17 10 12 10 17 10 12 17 10 12 17 10 12 17 10 17 9 17 9 12 17 9 12 9 17 9 0

12 12 11 (11) 17 (19)

full

G D/A A N.C. (A)

you set my heart on fire. _____

8va loco

P.M. P.M.

12 10 10 10 7 6 6 17 16 15 14 17 10 14 17 16 14 16 14 16 14 16 14 16 14

G N.C. (D) G D D5/A A

Teas - er, _____ put out the flames of my de - sire. _____ Oh, oh oh. _____

P.M. P.M. P.M.

12 12 (12) 0 0 12 10 11 10 7 6 5 5 5 7 5

8va Harm. 8va Harm. 8va Harm.

let ring Harm. Harm. Harm.

F Bridge

Chords: A, G, D, Dm add9/A, Dsus2

Lyrics: I guess we all need

12-string Acoustic

Mm

Chords: A, Gadd9/A, Dadd9/A

Lyrics: some - one.

Chords: F, G

Gr. 1 (w/dist.)

Gr. 2 (w/dist.)

G Guitar Solo

Chords: F#5, N.C. (E/G#), A5

Lyrics: f P.M.

N.C. (Bm) (A/C#) (D) (E) E5 F#5 (E/G#) A5

3va

lay back

P.M.

The musical score is for guitar and consists of three systems. The first system features a melody line in treble clef with a key signature of one sharp (F#). The melody starts with a wavy line indicating a tremolo on the first note. Chords B5, A/C#, D5, and E5 are indicated above the staff. The melody includes triplets and a final quarter note. The second system shows a bass line with fingerings (17, 14, 16, 17, 14, 15, 17, 15, 14, 12, 14, 12, 14, 12, 14, 13, 14, 16, 16, 14, 13, 16, 14, (14), 19) and a wavy line. The third system shows a melody line with a Pedal Point (P.M.) section, indicated by a dashed line and a wavy line. The bass line includes fingerings (2, 2, 0, 2, 2, 4, 0, 4, 2, 2, 4, 7, 5, 7, 7, (9), 2, 2, 0).

8va E5 F#5 N.C. (E/G#) loco A5

l.h. fing.: 1 3 1 1 2 1 1 2 3 2 1 2 2 3 2 1 2 2 4 2 1 2

P.M.

N.C. (Bm) A/C# D5 15ma P.H. E loco

full P.H.

P.M.

pitch: F# / G#

P.M.

N.C. (G) (D) (G) N.C. (G)(D) A D A D5 A

w/flanger P.M. let ring- P.M. P.M. P.M. P.M.

* N.H. on (4) and (5) only

Gtr. 2 A E A E A

Gtr. 1 open open open open open open P.M.

let ring- P.M.

grad. dive w/bar P.S.

grad. dive w/bar. 1 1/2 P.S.

24

H Out - Chorus

G D G D/A D5/A A

Teas - er, you set my heart on fire.

f (flanger off) P.M. P.M. P.M.

12 10 12 10 10 7 9 0

12 11 12 11 11 7 7 0

12 12 (12) 0 0 0 0 0 0

G N.C. (D) N.C. G5 D/A

Teas - er, put out the flames of

8va *loco* P.M. P.M. on (5)

17 16 15 14 17 16 14 16 14 16 14 12 14

9 12 (12) 0 0 0 0 0 0

12 10 10 11 11 12 0 0 0 0 0 0

A N.C. (G) (D)

my de - sire. Oh Teas - er,

8va *loco* w/bar - 1/2 w/bar - 1/2

3 3 1 1/2 (21) (21)

7 9 9 (9) 11 9 12 17 9 17 12 9 17 9 12 9 12 9 12 21

12 (12) 12 (12) 0 16 14

G D/A D5/A A

you set my heart on fire.

P.M. (neck pickup) full

12 10 10 7 9 3 16 14 (16) 14

12 11 11 7 7 0 0 0 0 0 0

12 12 12 0 0 0 0 0 0 0 0

Teaser, put out the flames of my desire.

N.C.
(A) grad. dive w/bar -5
A5 (7th pos.)
open
δva
δva
loco
Harm.
Harm.

Intro

How Many Miles to Babylon

Tune down 1/2 step

(Lowest to highest E₅, A₅, D₅, G₅, B₅, E₆)

Music by Yngwie J. Malmsteen

Lyrics by Yngwie J. Malmsteen and Goran Edman

Andante (♩ = 66)

Tympani * Em F[♯]/E Em D[♯]/E Em F[♯]/E Em D[♯]/E

T
A
B

* Harmonic analysis primarily based on string and wind ensemble.

Acoustic gtr.
(Nylon string)

mf (let chords ring throughout)

T
A
B

A Prelude Em F[♯]/E Em D[♯]/E Em F[♯]/E Em D[♯]/E Em F[♯]/E Em D[♯]/E

mf
Elec. gtr. 1
(w/dist.)

1/2

T
A
B

T
A
B

Em Em/F[♯] Em/G Em/B Am C/G D/F[♯] G D/F[♯] Em add9

1/2

T
A
B

T
A
B

Chords: C, Am, A⁷, B^{sus4} *8va*, B

Chords: C, Am, B, Em^{add9}, Em/F⁷, Em/G, Em/B

(*8va*)

Chords: C, Am, B, Em

(*8va*)

loco

grad. slide

B Em F#°/E Em D#°/E Em F#°/E Em- D#°/E Em F#°/E Em D#°/E

Variation on theme (Acoustic repeats Fig. A simile)

10 10 10 13 17 13 10 10 (10) 14 14 12 14 10 10 10 13 17 13 10

mp P.M. *mf*

Em Em/F# Em/G Em/B Am C/G D/F# G D/F# Emadd9

10 (10) 14 12 12 12 11 12 14 14 full full w/bar 17 10 14 12 14 14 10 15 15 17

C Am A#° 7 Bsus4 8va B C Am B

15 13 10 15 14 12 14 15 14 17 17 10 17 17 10 17 10 14 14 10 15 full 15 15 13 12 14 10

Emadd9 (8va) Em/F# Em/G Em/B C (hold bend) Am B C (Acoustic gtr. tacet)

12 14 10 10 10 15 full (15) 13 15 13 12 14 10 15 17 15 14 17

Em (8va) A#° 7

3 3 3 2 3 5 2 3 7 20 7 5

Bsus4 (8va) B

3 6:4 12:8 19 19 17 19 17 15 17 15 14 15 14 12 14 12 11 12 11 8 11 9 7 8 7 5 7

Double time feel ($\text{♩} = 66$)

Kybd: $D^{\circ} 7/E$

C

N.C. Em
(Kybd. tacet)

$B^{\circ} 7$

Main
theme

8va

Gr. 1

Gr. 2

Gr. 3

mf

f

P.M.

P.M. - - - 4

P.M. - - 4

12 12 12 12 11

12 12 12 12 12

0 0 0 0 0

0 0 0 0 0

N.C.
(Am)

(Em)

Kybd: D Em

(8va)

3

3

w/bar

w/bar

0 0 0

13 15 17 15

14 16 17 16

19 15 19 12

14 16 14 12

14 14

12 11 12

14 12 14

(12)

0 0 0

10 10 10

11 9 9

7 9

5 7

8va Em

$B^{\circ} 7/E$

N.C.
(Am)

3

3

P.M.

P.M.

P.M. - - - 4

12 12 12 12 11

12 12 12 12 12

11 11

12 12

11 11

12 12

0 0 0

19 15 17 15

14 16 17 16

19 15 19 12

14 16 14 12

14 14

12 11 12

14 12 14

(9)

9 9 9 9 9

11 9 9

0 0 0 0 0

Em Am/E F#°/E Em Am/E F#°/E D5 C D Em Am/E F#°/A

wa - ter for my dust - y throat. There is no
sleep for the souls who find no rest. Ships on the

P.M. ----- 4

10 7 10 9 10 10 5 2 4 5 7 5 7 5 4 5 9 10 7 10 9

0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

10 7 10 8 10 7 10 9 7 8 10 9 10 8 7 7 8 10 7 10 8

Em Am/E F#°/E Em Am/E F#°/E N.C. Em Am/E F#°/E

rain - bow. Day is filled with si - lent sor - row. And for our
des - sert with out rigs or sails. Flot - sam and

P.M. ----- 4

10 7 10 9 10 10 9 10 7 10 10 10 9 7 9 10 7 10 9

0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

10 7 10 8 10 7 10 8 10 7 10 9 10 8 10 8 10 7 10 8

Em Am/E F#°/E Em Am/E F#°/E D5 C D

sins there are no an - ti - dotes. E-
Jet - sam drift - ing from the west.

P.M. ----- 4

10 7 10 9 10 10 5 2 4 5 7 5 7 5 4 5

0 0 7 7 7 7 7 7 7 7 7 7 7 7 7

10 7 10 8 10 7 10 9 7 8 10 9 10 8 7 7

E N.C. Dm/F A5 N.C. F5 C G5 N.C. Dm/F A5 G5 F5

Pre-chorus

ter nal sand. There is no end to this no

C G N.C. Dm/F A5 N.C. F5 C G5

man's land. We all must pay.

N.C. Dm/F A5 G5 F5 C G B/D#

For the pip - er we dance while he plays.

C G B/D#

dance while he plays.

F N.C. Em B^b 7 N.C. (Am)

Chorus (Gtr. 3 repeats fig. C simile)

How man - y miles to Ba - by-

Gtrs. 3&4 (2nd time only)

(Em) D Em B[♭] 7 b²

-lon How ma - ny years must I

8va tr tr

tr tr

(12-14) 12 (12-15) 12 11 12 12 12 12 11 11 11 11

(14-15) 14 14 12 12 12 12 12 12 12 12 12 12

(Am) To Coda (Em) E5

car ry on ?

8va 3 3

loco

1/2 full

Gr. 1

0 0 0 15 13 15 13 12 14 14 16

14 16 17 16 14 16 14 12 16

(14) (15)

(Am) (Em)

on ?

Gr. 1

Gr. 2

P.S.

P.S.

w/bar

full w/bar

12 15 12 (12) 0

14 16 14 16 14

-1 1/2

w/bar

G

Guitar Solo (Am) (E) (G) (D) (F)

10 13 12 13 10 13 12 13 9 12 10 12 9 12 10 12 0 12 10 12 0 12 10 12 7 10 0 10 7 10 0 10 6 10 0 10 6 10 0 10

B

6:4

Em/B

Em/B
8va

(8va) B

Gtr. 2: P.S.

A
⑤ 12th fr.

F/A
8va

D/A

Gtr. 1

Gtr. 2 & Kybd. (arranged for guitar)

Dm
(8va)

loco

F5

Gtr. 1 Em (echo) B^b7/E

Gtr. 3 full (w/flanger)

Gtr. 4 (w/flanger)

Gtr. 2

Cry No More

Tune down 1/2 step
(lowest to highest E \flat , A \flat , D \flat , G \flat , B \flat , E \flat)

Music by Yngwie J. Malmsteen

Lyrics by Yngwie J. Malmsteen and Goran Edman

Moderate Rock $\text{♩} = 88$

Dm

C/D

B \flat /D

Intro

Gtr. 1

rake

f (distortion)

rake

full

1/4

full

12 13 15

T

A

B

Dm

8va

C/D

B \flat /D

Dm

5:4

5:4

P.M.

full

full

full

full

full

full

full

full

full

full

full

full

full

full

full

full

full

full

17

15

20

20

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15

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20

w/Fill 3
Dm
8va

C/D B \flat /D

8va

(end RIFF A)

6:4 5:4 3

loco

P.M. P.M.

full

10/17 15 13 12 15 14 13 11 10 12 10 9 12 8 11 10 10 9 9 10 12 10 12 (12) 9 10 14 10 (14) 11 (11)

9 2 5 7 7 9 7 6

12 12 12

Dm C/D B \flat /D

8va

1. There's a

P.M. P.M.

full full full full full

6

12 13 15 15 17 (0) 20 17 20 17 20 17 20 17 18 20 19 19 19 (19) 17 19 17 10 10 20 18 17 17 19

Verse

Dm C/D B \flat /D Dm C/D B \flat /D

time for all our in - no - cence. When the tears aren't far a - way. And a
time for games and vi - sions and the stake is more or less. There's a

fdbk. loco

full

fdbk.

(17) (17)

Fill 3

Gr. 2

7

T
A
B

Dm C/D Bb/D Dm C/D Bb/D

time to build a strong de-fense, when the boy's too old to play. And we
time for fast de-ci-sions, when our dreams be-come suc-cess. We do

pick slide

Pre-chorus B \flat 5 C5/B \flat B \flat 5 C5/B \flat B \flat 5 Dm/A Gm (A \flat 7) A7 w/Fill 4 (2nd time only)

learn the hard way day by day. Giv-ing in but al-ways com-ing back for more, and we cry no
an-y-thing to raise that score, cause the end will al-ways jus-ti-fy the means,

Chorus W/RIFF A w/Fill 6 (3rd time only) N.C.

more. Cry no more. 1. There's a
2,3. And we cry no

W/RIFF A To Coda

more. Cry no more. 3. And we cry no

Interlude D D7/F# Gm7 Gm7/B \flat Cadd9 C7/E F F/A Bbadd9 Bbmaj7/DE G# \circ 7 A A/C \sharp D C# \circ w/Fill 5 (2nd time only)

VIOLINS (arranged for guitar)

Fill 4

Gtr. 1

P.M.

T
A
B

Fill 5

Gtr. 3 δ va

full full

T
A
B

Fill 6

Gtr. 1

(gradual release)

full

T
A
B

Guitar Solo

Dm

C/D

R₁/D

8va Dim CD B7/D

1/2 Gr. 1 20 (20) 18 20 18 17 20 18 17 19 18 20 22 18 (18) (18) (18) (18) 18 15 18 17 15 18 19 rake 17 20 1/2 17 20

full Full Full full full rake full

* phrase is a continuation from Fill 5

[illegible]

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one flat (Bb). The notation includes a series of chords: Dm, 8va, C/D, and Bb/D. The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. The bass line is indicated by a series of numbers: 13/15, 12, 13, 15/17, 18, 17, 20, 22, (22), 19, 15, 17, 18, 15, 17, (17), 17, (17), 15. The system is labeled with 'Dm', '8va', 'C/D', and 'Bb/D' above the staff.

Bridge

B.

C/B,

B6

The musical score for "My Darling Clementine" is presented in three systems. The first system shows the vocal melody in G major (one sharp) and 2/4 time, with lyrics "Our years in mis-er-y, made dreams re-". The guitar accompaniment is in standard tuning (E-A-D-G-B-E) and features a wavy line pattern. The second system continues the melody and accompaniment. The third system includes a fingerboard diagram for the guitar, showing fret positions for the left hand (10, 12, 13) and right hand (15, 17, 14, 15, 17, 15).

D.S. $\text{\textcircled{S}}$ al Coda \oplus

al - i - ty. Ohh, and we cry no

Coda

w/RIFF A
N.C.

more. Cry no more. And we cry no

2. **Outro Solo**
Dm

8va C/D B/D

1/2 full

The musical notation for the guitar solo in "The Highway" by The Allman Brothers Band is presented in two staves. The top staff is a treble clef with a key signature of one flat (Bb). It features a melodic line with various techniques indicated by wavy lines and arrows. Above the staff, the chords Dm, C/D, and Bb/D are marked. The bottom staff is a bass clef showing fret numbers in parentheses. It includes techniques like "rake" and "full" indicated by arrows. The notation is divided into measures by vertical bar lines.

No Mercy

8va Dm

C/D loco

Bb/D

Dm 8va

C/D

Bb/D

Dm

C/D

Bb/D

Dm

C/D

Bb/D

fade out (ad lib.)

8va

No Mercy

Music and Lyrics by Yngwie J. Malmsteen

Intro

Fast Rock ♩ = 264

Tune down 1/2 step (lowest to highest: E^b, A^b, D^b, G^b, B^b, E^b)

Chord diagrams: C^b (4 fr.), C^b/F (1 4), F^bm (1 3 4 1 1 1), B^bm (1 3 4 1 1 1), B^b (1 3), C^bsus4 (4 fr.), C^b5 (4 fr.).

(keyboard effects) 12

Chords: F^b m7, B^b/F^b, E/F^b, F^b m7

Gr. 1

f (distortion)

T A B

* Bass plays F^b pedal tone

Chords: D/F^b, F^b m7, B^b/F^b, E/F^b, A^b/E, B^b/F^b, D^b

steady gliss.

pick slide

slight vib. w/bar

slight vib. w/bar

(0)

Chords: F^b m7, B^b/F^b, E/F^b, F^b m7, D^b/F^b

Rhy. Fig. 1

P.M.

let ring

(end Rhy. Fig. 1)

Chords: F^b m7, B^b/F^b, E/G^b, D/A

Rhy. Fig. 2

Chords: B^b, A^b, G^b 5, G

P.M.

1. You

(end Rhy. Fig. 2) N.C. (cont. in slashes)

P.M. -----

Verse

(6) 2fr. F# (end Rhy. Fig. 3)

Rhy. Fig. 3

4fr. 5fr. 2fr. 4fr. 5fr. (5) 2fr. 4fr.
G# A F# G# A B C#

P.M. -----

say you're al - ways right and I am
2. talk so much but you don't have a
3. now it's said and done it's all com -

5 fr. D C#

P.M. -----

wrong. You
clue. You
plet ed. You

w/Rhy. Fig. 3

F# 5

tell me I am weak and you are
lie so much you e - ven think it's
think you've won you know you are de

W/ Fill 1 (2nd time only)

C# 5

D5

strong. _____
true. _____
feat _____ ed. _____

(cont. in slashes)

Pre-chorus

C# / F

F# m

⑥ 5fr. A

2fr. F#

P.M.

Al _____ ways tried so _____ hard,
Now _____ I'm in the lead,
Now _____ it's all so clear,

1fr. F

C# / F

② open B

③ 1fr. G#

F# m

⑥ 5fr. A

2fr. F#

4fr. G#

5fr. A

P.M.

now _____ you've gone too _____ far.
want _____ to see you _____ bleed.
I'm _____ your great est _____ fear.

B# m

B5

⑥ 9fr. C#

10fr. D

I'll _____ give all or noth - ing
Say _____ good bye I am for
You _____ have lived a lie, _____

Fill 1

Gtr. 1

T _____ 19-15 14 12 14 13 11-10 19 12-10-9 11 9

A _____

B _____ 5

④ 4fr. 1fr.
F# D#

② 4fr.
D#

C#sus4

⑤ 4fr.
C# C#

C#5

P.M.



now to play my cards. _____
ev - er in con - trol. _____
be pre - pared to die. _____

Chorus

w/Rhy. Fig. 1 (two times)

w/Rhy. Fill 1

F#m7

B5/F#

E/F#

F#m7

D5/F#



1,3. You pre - tend _____ it's for fun, _____
2. You must learn _____ oh so well, _____

F#m7

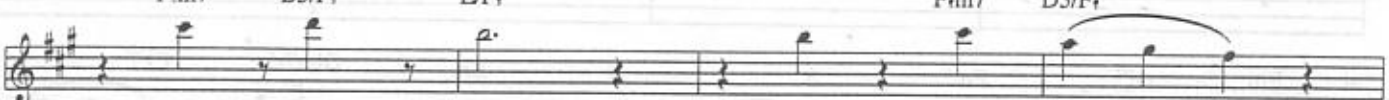
B5/F#

E/F#

F#m7

D5/F#

w/Fill 2 (1st time only)



in the end when it's done, _____
you shall burn in my hell. _____

w/Rhy. Fig. 2

F#m7

B5/F#

E/G#

D/A

B5



You might say it's a game, _____ I

A5

G#5

G

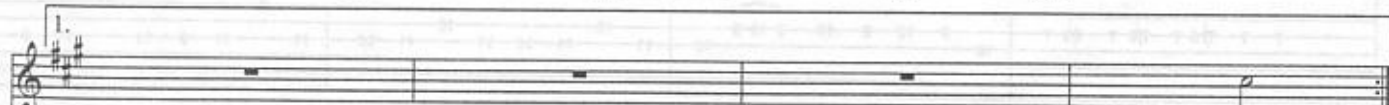
To Coda

F#

N.C.



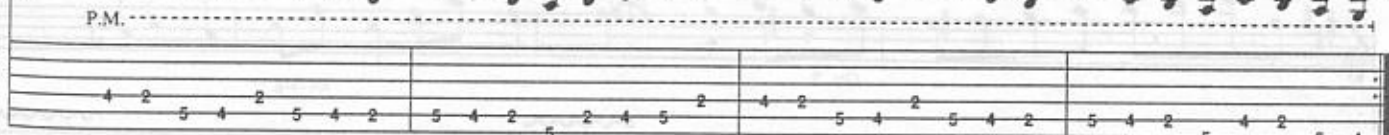
will show no _____ mer - cy.



You

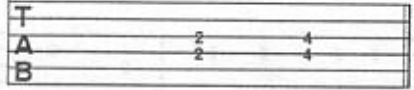


P.M.



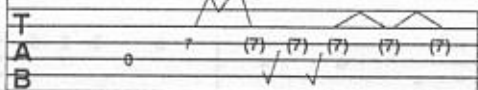
Rhy. Fill 1

Gtr. 1



Fill 2

Gtr. 1



Interlude

w/orchestra

* Gtrs. 1&2

Bm

2.

mf let ring - - -

7 10 7 7 7 7 7 7 9

* Gtr. 2 is a nylon string acoustic guitar that doubles gtr. 1 (simile) one octave higher, except where indicated.

Bm C#m F#m Bm Gtrs. 1&2

Gtr. 1 Gtr. 2 let ring - - - P.M. - - -

9 7 6 6 9 6 9 6 7 9 7 10 7 7 7 7 7 7 9 9 7

Bm G#° Em7 A D Bm G#m7b5 C#7

7 6 7 7 6 7 9 7 7 9 7 6 7 7 6 7 10 7 7 9 7 6

F#m G#m C#m F#m D A/C# Bm

Gtr. 2 Gtr. 1 Gtrs. 1&2

7 7 7 7 7 7 7 7 10 9 12 9 10 9 10 9 10 11 10 11 10 11 12 11 10 11 11 9 11 11 9

D Bm7 C#m6 F#m

Gtr. 1 Gtr. 2 Gtrs. 1&2

let ring - - -

10 9 12 10 9 11 10 10 9 10 11 11 2 5 2 2 2 2 2 2 4

C° Bm7 Em G° E° C#° A

5 4 5 4 5 3 2 3 5 6 7 8 5 6 5 6 5 6 7 (7)

G Em D/F# G5 A D D D/F# D A

Gr. 2

Gr. 1

Gr. 1 & 2

7 5 8 7 5 7 6 7 5 5 7 5 7 7 6 7 7 5 7 7 7 8 7 9

[illegible]

First staff of music for 'The Sound of Silence'. The key signature is B minor (two sharps: F# and C#). The time signature is 4/4. The staff contains the following notes and rests:
 Measure 1: B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter).
 Measure 2: D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter).
 Measure 3: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
 Measure 4: C4 (half), B3 (half).
 Measure 5: A3 (half), G3 (half).
 Measure 6: F#3 (half), E3 (half).
 Measure 7: D3 (half), C3 (half).
 Measure 8: B2 (half), A2 (half).
 Measure 9: G2 (half), F#2 (half).
 Measure 10: E2 (half), D2 (half).
 Measure 11: C2 (half), B1 (half).
 Measure 12: A1 (half), G1 (half).
 Measure 13: F#1 (half), E1 (half).
 Measure 14: D1 (half), C1 (half).
 Measure 15: B0 (half), A0 (half).
 Measure 16: G0 (half), F#0 (half).
 Measure 17: E0 (half), D0 (half).
 Measure 18: C0 (half), B0 (half).
 Measure 19: A0 (half), G0 (half).
 Measure 20: F#0 (half), E0 (half).
 Measure 21: D0 (half), C0 (half).
 Measure 22: B0 (half), A0 (half).
 Measure 23: G0 (half), F#0 (half).
 Measure 24: E0 (half), D0 (half).
 Measure 25: C0 (half), B0 (half).
 Measure 26: A0 (half), G0 (half).
 Measure 27: F#0 (half), E0 (half).
 Measure 28: D0 (half), C0 (half).
 Measure 29: B0 (half), A0 (half).
 Measure 30: G0 (half), F#0 (half).
 Measure 31: E0 (half), D0 (half).
 Measure 32: C0 (half), B0 (half).
 Measure 33: A0 (half), G0 (half).
 Measure 34: F#0 (half), E0 (half).
 Measure 35: D0 (half), C0 (half).
 Measure 36: B0 (half), A0 (half).
 Measure 37: G0 (half), F#0 (half).
 Measure 38: E0 (half), D0 (half).
 Measure 39: C0 (half), B0 (half).
 Measure 40: A0 (half), G0 (half).
 Measure 41: F#0 (half), E0 (half).
 Measure 42: D0 (half), C0 (half).
 Measure 43: B0 (half), A0 (half).
 Measure 44: G0 (half), F#0 (half).
 Measure 45: E0 (half), D0 (half).
 Measure 46: C0 (half), B0 (half).
 Measure 47: A0 (half), G0 (half).
 Measure 48: F#0 (half), E0 (half).
 Measure 49: D0 (half), C0 (half).
 Measure 50: B0 (half), A0 (half).
 Measure 51: G0 (half), F#0 (half).
 Measure 52: E0 (half), D0 (half).
 Measure 53: C0 (half), B0 (half).
 Measure 54: A0 (half), G0 (half).
 Measure 55: F#0 (half), E0 (half).
 Measure 56: D0 (half), C0 (half).
 Measure 57: B0 (half), A0 (half).
 Measure 58: G0 (half), F#0 (half).
 Measure 59: E0 (half), D0 (half).
 Measure 60: C0 (half), B0 (half).
 Measure 61: A0 (half), G0 (half).
 Measure 62: F#0 (half), E0 (half).
 Measure 63: D0 (half), C0 (half).
 Measure 64: B0 (half), A0 (half).
 Measure 65: G0 (half), F#0 (half).
 Measure 66: E0 (half), D0 (half).
 Measure 67: C0 (half), B0 (half).
 Measure 68: A0 (half), G0 (half).
 Measure 69: F#0 (half), E0 (half).
 Measure 70: D0 (half), C0 (half).
 Measure 71: B0 (half), A0 (half).
 Measure 72: G0 (half), F#0 (half).
 Measure 73: E0 (half), D0 (half).
 Measure 74: C0 (half), B0 (half).
 Measure 75: A0 (half), G0 (half).
 Measure 76: F#0 (half), E0 (half).
 Measure 77: D0 (half), C0 (half).
 Measure 78: B0 (half), A0 (half).
 Measure 79: G0 (half), F#0 (half).
 Measure 80: E0 (half), D0 (half).
 Measure 81: C0 (half), B0 (half).
 Measure 82: A0 (half), G0 (half).
 Measure 83: F#0 (half), E0 (half).
 Measure 84: D0 (half), C0 (half).
 Measure 85: B0 (half), A0 (half).
 Measure 86: G0 (half), F#0 (half).
 Measure 87: E0 (half), D0 (half).
 Measure 88: C0 (half), B0 (half).
 Measure 89: A0 (half), G0 (half).
 Measure 90: F#0 (half), E0 (half).
 Measure 91: D0 (half), C0 (half).
 Measure 92: B0 (half), A0 (half).
 Measure 93: G0 (half), F#0 (half).
 Measure 94: E0 (half), D0 (half).
 Measure 95: C0 (half), B0 (half).
 Measure 96: A0 (half), G0 (half).
 Measure 97: F#0 (half), E0 (half).
 Measure 98: D0 (half), C0 (half).
 Measure 99: B0 (half), A0 (half).
 Measure 100: G0 (half), F#0 (half).
 Measure 101: E0 (half), D0 (half).
 Measure 102: C0 (half), B0 (half).
 Measure 103: A0 (half), G0 (half).
 Measure 104: F#0 (half), E0 (half).
 Measure 105: D0 (half), C0 (half).
 Measure 106: B0 (half), A0 (half).
 Measure 107: G0 (half), F#0 (half).
 Measure 108: E0 (half), D0 (half).
 Measure 109: C0 (half), B0 (half).
 Measure 110: A0 (half), G0 (half).
 Measure 111: F#0 (half), E0 (half).
 Measure 112: D0 (half), C0 (half).
 Measure 113: B0 (half), A0 (half).
 Measure 114: G0 (half), F#0 (half).
 Measure 115: E0 (half), D0 (half).
 Measure 116: C0 (half), B0 (half).
 Measure 117: A0 (half), G0 (half).
 Measure 118: F#0 (half), E0 (half).
 Measure 119: D0 (half), C0 (half).
 Measure 120: B0 (half), A0 (half).
 Measure 121: G0 (half), F#0 (half).
 Measure 122: E0 (half), D0 (half).
 Measure 123: C0 (half), B0 (half).
 Measure 124: A0 (half), G0 (half).
 Measure 125: F#0 (half), E0 (half).
 Measure 126: D0 (half), C0 (half).
 Measure 127: B0 (half), A0 (half).
 Measure 128: G0 (half), F#0 (half).
 Measure 129: E0 (half), D0 (half).
 Measure 130: C0 (half), B0 (half).
 Measure 131: A0 (half), G0 (half).
 Measure 132: F#0 (half), E0 (half).
 Measure 133: D0 (half), C0 (half).
 Measure 134: B0 (half), A0 (half).
 Measure 135: G0 (half), F#0 (half).
 Measure 136: E0 (half), D0 (half).
 Measure 137: C0 (half), B0 (half).
 Measure 138: A0 (half), G0 (half).
 Measure 139: F#0 (half), E0 (half).
 Measure 140: D0 (half), C0 (half).
 Measure 141: B0 (half), A0 (half).
 Measure 142: G0 (half), F#0 (half).
 Measure 143: E0 (half), D0 (half).
 Measure 144: C0 (half), B0 (half).
 Measure 145: A0 (half), G0 (half).
 Measure 146: F#0 (half), E0 (half).
 Measure 147: D0 (half), C0 (half).
 Measure 148: B0 (half), A0 (half).
 Measure 149: G0 (half), F#0 (half).
 Measure 150: E0 (half), D0 (half).
 Measure 151: C0 (half), B0 (half).
 Measure 152: A0 (half), G0 (half).
 Measure 153: F#0 (half), E0 (half).
 Measure 154: D0 (half), C0 (half).
 Measure 155: B0 (half), A0 (half).
 Measure 156: G0 (half), F#0 (half).
 Measure 157: E0 (half), D0 (half).
 Measure 158: C0 (half), B0 (half).
 Measure 159: A0 (half), G0 (half).
 Measure 160: F#0 (half), E0 (half).
 Measure 161: D0 (half), C0 (half).
 Measure 162: B0 (half), A0 (half).
 Measure 163: G0 (half), F#0 (half).
 Measure 164: E0 (half), D0 (half).
 Measure 165: C0 (half), B0 (half).
 Measure 166: A0 (half), G0 (half).
 Measure 167: F#0 (half), E0 (half).
 Measure 168: D0 (half), C0 (half).
 Measure 169: B0 (half), A0 (half).
 Measure 170: G0 (half), F#0 (half).
 Measure 171: E0 (half), D0 (half).
 Measure 172: C0 (half), B0 (half).
 Measure 173: A0 (half), G0 (half).
 Measure 174: F#0 (half), E0 (half).
 Measure 175: D0 (half), C0 (half).
 Measure 176: B0 (half), A0 (half).
 Measure 177: G0 (half), F#0 (half).
 Measure 178: E0 (half), D0 (half).
 Measure 179: C0 (half), B0 (half).
 Measure 180: A0 (half), G0 (half).
 Measure 181: F#0 (half), E0 (half).
 Measure 182: D0 (half), C0 (half).
 Measure 183: B0 (half), A0 (half).
 Measure 184: G0 (half), F#0 (half).
 Measure 185: E0 (half), D0 (half).
 Measure 186: C0 (half), B0 (half).
 Measure 187: A0 (half), G0 (half).
 Measure 188: F#0 (half), E0 (half).
 Measure 189: D0 (half), C0 (half).
 Measure 190: B0 (half), A0 (half).
 Measure 191: G0 (half), F#0 (half).
 Measure 192: E0 (half), D0 (half).
 Measure 193: C0 (half), B

Guitar Solo
N.C.

Grts. 1 & 3

w/Fill 3

Gr. 3 cont. in slashes

f

6 4 3 5 4 3 5 4 0 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 5 4 2 1 4 2 1

Fill 3

Gr. I

T
A
B

(8) 2fr.
F#
Rhy. Fig. 4
P.M.

(end Rhy. Fig. 4) F#5

Gtr. 3
f (distortion)
14-13-12 15-14 11-12-14-12-11 12 11 11 11 11 11-12-14 12-14-15-14-14 14 1/2 full (14)-10

8va

1/2 3 3 3 3

(19) 15 17 14 17 (17) 14 12 15 14 12 12-14-15-14-12-14-12 15-14

loco

6 P.M.

* change pick up position

Gtrs. 1 & 3

N.C.

2. *Gr. 3* *Gr. 1* *F#m7* *B5/F#* *E/F#*

full full full full (10)

11 2 2 4 4 1 2

F#m7 *D5/F#* *F#m7* *B5/F#* *E/F#* *steady gliss.*

pick slide

1 2 2 2 2 0 2 0 4 4 1 2

F#m7 *D5/F#* *F#m7* *B5/F#* *E/G#*

1 2 2 2 2 0 2 2 4 4 5 5 4 4

D/A *B5* *A5* *P.M.*

(5) 4 6 5 7 5 7 2 2 2 2 5 5 5 5 5 5 5 5

G#5 *G5* *F#*

4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 2 2 2 2 4 4 4 4 2

D.S. al Coda ☉

And

P.M.

P.M.

Coda

☉

w/Rhy. Fig. 1

F#m7

B5/F#

E/F#

F#m7

D5/F#

1. You must learn, _____
2. You shall burn, _____

oh so well. _____
in my hell. _____

w/Rhy. Fig. 2 (first 4 bars) (play simile)

F#m7

B5/F#

E/G#

D/A

You might say it's a game. _____

Repeat 3x

⑤ 2fr.

B

⑥ 5fr.

A

4fr.

G#

3fr.

G

P.M.

I will show no, _____

F#

N.C.

mer - cy.

P.M.

F#

C'est La Vie

Music by Yngwie J. Malmsteen

Lyrics by Yngwie J. Malmsteen and Goran Edman

Prelude

Free Time

Tune down 1/2 step (lowest to highest: E^b, A^b, D^b, G^b, B^b, E^b)

N.C.

mf (Sitar arranged for guitar)

T 10 11 10 11 10 11 10 12 11 10 11

A 9 9 9 9 9 9 9 9 9 9 9

B 9 9 9 9 9 9 9 9 9 9 9

Intro

Moderate Rock ♩ = 92

D

Gtr. 1

E

f (distortion) 1/4

p full *f* *p* full *f* *p* full *f* 1/4

* slapback from digital delay

E F#m w/Fill 1

1/4

Fill 1

Gtrs. 2&3 8va

w/delay full full full full

T 21 22 19 21 21 22 19 21 21 22 19 21 21

A 21 22 19 21 21 22 19 21 21 22 19 21 21

B 21 22 19 21 21 22 19 21 21 22 19 21 21

D E F#m

P.M.

1/4 1/4

0 2 5 2 0 2 x x 0 2 5 2 0 2 x x x 0 2 5 5 2 0 2 2

D E

P.M. P.M. P.M.

1/4 1/4 1/2

0 2 5 2 0 2 4 0 2 5 2 0 2 0 2 0 2 5 2 0 2

F#m

P.M. P.M.

full

steady gliss.

pick slide

0 2 5 2 0 2 x 2 0 2 0 2 5 2

Verse D E F#m

1. Fight - ing the odds while we still have__ time. There is a lim - it, don't
 2. Give us back the blue blue sky, where the air is so fresh, where

P.M.

1/4 1/4 1/4

0 2 5 2 0 2 x x 0 2 5 2 0 2 x x 0 2 5 2 0 2 x x

w/Rhy. Fill 2 (2nd time only)

D E

cross that line. It's no good with wa - ter we can - not drink. We're a
 ea - gles fly. What good is a plan - et that's slow - ly dy - ing?

• Harm.

(P.M.) P.M. P.M.

1/4 1/4

0 2 5 2 0 2 14 9 0 2 5 2 0 0 2 X 2.5 X 0 2 5 2 0 2 X X X

* harmonic is located at the midpoint between the 2nd and 3rd frets on the 5th string

Fim

ship a - bout to sink. We pray,
 What kind of life can it bring?

Pre-Chorus
Bm

Rhy. Fig. 1

2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 2 4 4 5 2 4 2 2 4 5 4 2 4

w/Rhy. Fig. 1 (twice) w/Rhy. Fill 1

but the wall is just too high. We pay with our lives to the

2 4 5 4 3 5

Rhy. Fill 1

Gr. 1

1/4

T
A
B

2 4 5 4 3 5

Rhy. Fill 2

Gr. 1

steady gliss.

pick slide

15ma. harm. w/bar

P.M. P.M. P.M.

w/bar

T
A
B

0 2 5 2 0 2 5 2 0 2 4 2 4 2 4 2 4 2 0 2 5 2 0

Chorus

B5 C° Cl5 F#m

dark tow-er in the sky. C'est la vie,

P.M.

* 2nd time play simile

E D

life in the shad ows.

8va. harm. w/bar loco

P.M.

E F#m E

C'est la vie, there's no to-mor

8va P.H. loco

(P.M.) P.M. P.M. P.H.

Pitch: F, E

D E

row.

P.M.

[illegible]

w/Riff A (Play Simile)
 A7 F#7 Bm G
 8va loco
 12 11
 14 14 14 14 14 14 14 14 14 14 14 14 15 12 14 12 14 14 11 12 11 14 12 12 12 12 9 9 12 11 9 11 12 11 9 11 9 12 10
 9 11 12 12 9 11 9 11 12 9 11 9 7
 * Phrase in this measure is doubled by a second acoustic guitar
 (end Riff A)
 6/9 7/11 9/12 6/9 6/9 8/11 9/12 8/11

Em A7 F#7

Gtr. 1

f

7 9 10 8 9 9 11 12 11 11 12 14 12 14 11 12 14 12 14 11 13 12 14 13 11 12 14 12 14 14

Guitar
Solo

Bm
8va

(8va)

(8va)

loco

A7

8va

B^o7

(8va) Bm

rake

loco

3 5:4 9

6

P.M.

14 12 11 14 12 11 11 12 11 9 12 11 9 11 9 12 8 12 11 10 9 12 10 9 12 10 9 12 10 9

* heavy palm muting

Em

6:4 5:4

(P.M.)

12 10 9 12 7 7 7 5 4 7 5 3 5 7 4 5 7 4 5 7 6 7 9 6 6 7 9

A7 B[°]7 8va

loco

6:4

11 9 9 14 15 14 12 15 14 12 11 14 19 11 14 12 11 14 19

C⁺ 15ma P.H. 8va

P.H. Full Full Full

12 12 12 12 12 11 21 21 19 21 10 21 21 19 17 21

Pitch: C⁺ B A⁺

(8va)

3 3

19 17 21 19 17 21 19 18 21 19 10 19 19 16 19 18 10 19 19 16 10 14 16 19 14 11 14 19 11

(8va) ----- Fdbk. ----- 15ma ----- 8va

Fdbk. -----

* Feedback sounds simultaneously with original pitch

(8va) ----- Fdbk. ----- 15ma ----- 8va

Fdbk. -----

* legato bends are not attacked directly with the pick, but rather they are preceded by a note on the same string that either slides into or hammers on to the bent note.

(8va) ----- F#m ----- A°

pickslide

rake

rake

rake

6:4

full

C# (8va) -----

6:4

Outro Chorus (w/solo)

F#m E D

C'est la vie.

(8va)

full 1/2 Full

0 16 (16) 16 14 17 (17) 14 17 14 17 14 16 17 16 14 21 14 16 17 16 14 17 14 16 17

E F#m

C'est la vie.

(8va)

P.H. 1/2 Full 1/2 P.H.

16 14 19 17 17 19 16 17 21 (21) (21) 21 12 17 16 16 14 (14) 21 17 21 19 17

Pitch : D# Pitch : E, C#

E

(8va)

3 5:4

19 17 21 19 17 16 17 16 17 16 21 17 19 20 17 19 20 20 20 24 19 19 17 12 10

D

(8va)

3 1/2 loco

14 10 10 12 12 9 10 10 7 9 9 10 7 9 (9) 10 6 6 10 9 7 6 7 9 7 6 6

Repeat 3 x and fade out

E F#m

C'est la vie.

8va

dive w/bar

w/wah wah effect

Full

dive w/bar

Full

full

full

1/2

6 6

5 (17) 14 17 14 17 14 10 14 14 10 (16) 14 17

0 0 0 2 0

E

(8va)

3

6

3

full

1/2

Full

Full

16 14 10 14 17 14 19 14 17 14 10 16(16) 14 16 16 14 16 14 14 16

D E

(8va)

3 P.H.

5:4

rake

3 3

P.H.

rake

full

1 1/2

Full

(16) 16 19 16 14 14 15 17 15 14 16 13 14 15 14 12 13 15 19 (19)

Pitch: F#

Music by Yngwie J. Malmsteen

Music by Yngwie J. Malmsteen



Prelude

Slow Rock ♩ = 63

N.C.

8va.

Gr. 1

rake

The musical score is written for guitar, consisting of a treble clef staff and a six-string guitar staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic. The guitar staff includes fret numbers and specific playing techniques like 'rake' and 'full'. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piece ends with a double bar line.

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Moderately Fast Shuffle ♩ = $\frac{3}{4}$ = 160

* slapback from digital delay

A

N.C.

P.M.-----

%%

%%

P.M.-----

P.M.-----

To Coda II ⊕ ⊕
To Coda ⊕

P.M.-----

G5

B

(G5)

(A♭5)

P.M.-----

[illegible]

(G5) N.C. D.S. $\frac{3}{4}$ al Coda

The musical score is written for guitar on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure is marked with a guitar-specific instruction '(G5)' above the staff. The melody consists of eighth notes, with some measures containing triplets. Above the staff, there are wavy lines indicating vibrato or a specific playing technique. The piece concludes with a 'D.S. $\frac{3}{4}$ al Coda' instruction. Below the staff, there is a dashed line and a series of numbers: 10, 10, 9, 2, 4, 2, 4, 9, which likely represent fret positions or a sequence of notes.

N.C.

C Coda

8va

full

10 (10) 15 15 15 15 15 15 15

20 (20) (20)

Handwritten musical score for "The Rose Tree" on a grand staff. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The score includes fingerings (20, 29, 16, 10, 11) and dynamics ("full"). Wavy lines above the bass staff indicate sustained notes. The word "loco" is written above the treble staff.

* Vib. 2nd string only

[illegible]

D Coda II
♯ ♯

loco

P.M.----- P.M.-----

(4) 6 fr. A^b 5 fr. G (5) 8 fr. F 6 fr. E^b

Gtr. 2

E

Straight

5 fr. D (6) 8 fr. C 7 fr. B 8 fr. C (5) 5 fr. D

5/4

F 6 fr. E^b

4/4 8va

N.C.

loco

Vib. w/bar

Vib. w/bar

full

full

(8va) *loco*

rake

rake

20 16 10 16 20 10 20 10 16 16 16 17 15 19 15

15 19 15 13 12 (12)

10 0 0 0 10 0 10 0 7

3 3 3

10 0 7 10 0 7 10

0 0 10 12 (12) 10 10

1/2

8va

6 6 3 5 5

P.M.

full

11 19 11 19 15 11 13 15 16 13 14 16 16 15 16 18 16

10 12 13 10 10 11 0 10 11 10 12 13

(10) 19 19 16 10

C5 Gtr. 2

G/B

C5

A 5

F5

rake

rake

rake

rake

5 6 6 5

15 11 11 15 15 11 15 13 11 16 13 15 15 12 15 13 10 13 10 11 13 11 15 16 15 13 16 16 16 15

(12) 12 16 13 12 13 10 12

C5

C5

F/B

rake

rake

rake

rake

3 3 3

full

13 16 12 0 0 11 0 0 11 16 15 20 (20) 15 16 16 16 16 16 16 16 17 16

0 0 0 0 13

rake (15)

C5

A \flat 5

C5

[H] N.C.

(8va)

* Bend an E up to an F at the 12th fret on the 1st string with your 1st finger. While the note is still bent, hammer on to the 13th fret with your 2nd finger, producing a G \sharp note.

8va

full full

full full full 1/2

1/2

G5 loco

8va N.C.

P.M. full full

loco *steady gliss.* *8va* -----

pick slide

I

repeat 3x
loco

G5

P.M.

J Repeat 4x - ad lib. solo

diva

p ∇ *mf* *p* ∇ *mf*

full (15) (19) 1/2 (15)

* volume swell

p ∇ *mf* *p* ∇ *mf*

full (15) 19 (19) tr (11 19) 11 19 15

fade out

19 15 16 15 19 15 15 19 11 15 19 12 10 19 12 19 19 (15)

Music by Yngwie J. Malmsteen
Lyrics by Yngwie J. Malmsteen and Goran Edman

Lyrics by Yngwie J. Malmsteen and Goran Edman



G⁵^{III} C⁵^{III} F⁵ B⁵
 (8va)

[illegible]

Gtr. 2 cont. in staff
 w/Fill 1
 Am7 G/A A5 Am7 G5/A F/A
 15ma. P.H. 8va
 loco
 3 3 3 3 3 3
 P.M. P.M. P.M. P.M. P.M. P.M.
 P.H. full full full full
 17 19 20 19 22 (22) 22 22 22
 5 5 4 4 2 5 7 7 2
 5 5 5 5 2 5 5 5 2

Pitch: E

* Digital delay slapbacks of this note extend into the next measure

Fill 1

Gtr. 1

mf

T 14 15 17 15 15 (19) 14 15 17 15 15

A

B

Am7 G/A D5 A5 Am7 G/A G5/A A5

Rhy. Fig. 2

let ring -----

P.M. P.M. P.M.

Am7 G5/A F/A G/A F/A D5

P.M. P.M. P.M. let ring -----

A5 Am7 G/A G5/A A5 Am7 G/A F/A G/A D5

P.M. P.M. P.M. P.M. P.M. let ring -----

Gtr. 2 cont. in slashes (end Rhy. Fig. 2)

Verse

Rhy. Fig. 3 Gtr. 2

G5^{III} A5^V G5^{III} A5^V (5) 7fr. E (end Rhy. Fig. 3)

1. Ev'-ry day is like a set up race, and the world is still a lone - ly To
2. To - mor - row will be dif - fer - ent. All you need is just some con - fid - I

F5 G5^{III} E5 E5^{III} F5^{III} G5^x G G5^{III} A5^V

(6) 3fr. G P.M. w/Fill 2 (1st time)

place. _____
be or not to be is this the fi - nal quiz. _____
dence. _____
dream of being a war - ri - or so far be - yond. _____

Fill 2

Gtr. 2

8va harm. rake

p mf

1/2

harm.

T
A
B

* volume swell

Coda Guitar Solo w/Rhy. Fig. 2 (2x) (play simile)

8va A5 Am7 G/A G5/A A5 Am7 G5/A F/A G/A F/A

8va D5 A5 Am7 G/A G5/A rake A5 Am7 G/A F/A

G/A D5 loco

8va A5 Am7 G/A G5/A Am7 G5/A F/A

G/A F/A D5 P.H. rake

[illegible][illegible]

Repeat and fade out

w/Rhy, Fig. 2 (simile)

The musical score for "The Christmas Song" is presented in three systems. The first system shows the vocal melody (treble clef) and guitar chords (A5, Am7, G/A, G5/A, F/A) for the lyrics "It's all just trea- son,". The second system continues the vocal melody with a piano accompaniment (treble clef) and includes a wavy line indicating a "2nd time ad lib." section. The third system shows the piano accompaniment (treble clef) and guitar chords (A5, Am7, G/A, G5/A, F/A) for the lyrics "It's all just trea- son,". The score includes various musical notations such as notes, rests, and wavy lines, and is labeled with "8va" and "full".

they bring me down with their lies.

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The chords are A5, Am7, G/A, G5/A, A5, Am7, G5/A, and F/A. The lyrics are "Don't know the reason, son,". The vocal part is in standard notation with a key signature of one flat and a 4/4 time signature. The lyrics are "Don't know the reason, son,". The guitar part includes a "w/bar" (whole bar) and a "steady gliss" (glissando) section. The vocal part includes a "delta va" (delta variation) section. The score is divided into two systems, with the first system ending at measure 15 and the second system starting at measure 17.

The image shows a musical score for the song "My Life Is Fire and Ice" by Franz Schubert. It includes a piano accompaniment and a vocal line with lyrics. The piano part features a repeating eighth-note pattern in the left hand and a more melodic line in the right hand. The vocal line is a simple melody with lyrics in German. The score includes various musical notations such as chords (G/A, F/A, D5), triplets, and fingering numbers (1-5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15). The lyrics are: "my life is fire and ice." The score is presented in a clear, legible format with a white background and black text and notation.

Forever Is A Long Time

Music by Yngwie J. Malmsteen
Lyrics by Yngwie J. Malmsteen and Goran Edman

Intro

Tune down 1/2 step (lowest to highest: E₂, A₂, D₂, G₂, B₂, E₂)

Fast Rock ♩ = 288

§ w/Fill 1 (4th time only)

§§ w/vocal Fill 1 (2nd & 3rd times)

Rhy. Fig. 1

N.C. Gtr. 1 steady gliss. f (distortion) Pick slide steady gliss. f (distortion) Pick slide

Gtr. 2

Gtr. 1 * P.M.

* Slight Palm muting

P.M. ----- P.M. ----- P.H.

Pitch: B
 * 2nd time play G note on the 5th fret of the 4th string.

To Coda

1. To
2. It's
3. But

Verse D5

day I read in a book that some are
 said love is a gift that's giv - en
 now the wine has turned sour af - ter

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. -----

C N.C.

meant to live for - ev - er.
 if we're true be - liev - ers.
 all these years of fight - ing.

w/Rhy. Fig. 2
D5

There's also a night - mare where our ___
Just make your bod - y and your ___
So man - y wars and still his ___

w/Rhy. Fill 1 (2nd time)
C

dy - ing has no end. ___
soul ___ his re - ceiv ers. ___
king - dom is not strik ing. ___

N.C.

F

dy - ing has no end. ___
soul ___ his re - ceiv ers. ___
king - dom is not strik ing. ___

Chorus
A5

If I let my will sur - ren - der,
In this world those gold - en rules,
Pray for your en - e - my, ___

w/bar

w/bar

P.M.

If I let my will sur - ren - der,
In this world those gold - en rules,
Pray for your en - e - my, ___

F

and my flesh be cru - ci - fied. ___
may seem like they're made for fools. ___
love ___ with - out ag - o - ny. ___

C

and my flesh be cru - ci - fied. ___
may seem like they're made for fools. ___
love ___ with - out ag - o - ny. ___

Rhy. Fill 1
Gtr. 1

and my flesh be cru - ci - fied. ___
may seem like they're made for fools. ___
love ___ with - out ag - o - ny. ___

tr

tr

and my flesh be cru - ci - fied. ___
may seem like they're made for fools. ___
love ___ with - out ag - o - ny. ___

T

A

B

Chords: C⁶, Dm, C5, Csus4, G/B

In his name my sins will be sub - lime.
 Pup - pets on a string that bless - ing can bring.
 Al - ways read - y for his day to come.

Chord: N.C.

For - ev - er _____ is a long,

w/bar

w/bar

P.M.

w/Fill 2 (2nd time only)

long, _____ time. _____

steady gliss.

pick slide

P.M.

* play next 8 measures simile 2nd time

Fill 2

Gtr. 1

T

A

B

[illegible]

Keyboard Solo

w/Rhy. Fig. 3 (4 times)

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The first measure contains a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. A slur connects these three notes. Above the staff, there is a dashed line labeled '8va' with a wavy line indicating an octave extension. Below the staff, there is a wavy line indicating an octave extension. A '1/2' time signature is written below the staff. The system is numbered '15' in the bottom left corner.

Guitar Solo

[illegible][illegible]

8va

8va

Gtr. 1

Gtr. 2

* vib. gtr. 1 only

** slightly palm mute gtr. 2 for next four measures

D.S.S. X X al Coda II
w/Fill 3

Gtr. 2

Coda II w/Rhy. Fig. 1

N.C.

Time.

Fill 3

Gtr. 3

f

1.

P.M. P.M.

* 2nd time substitute open D note

2. repeat 3x

Gtr. 2

Gtr. 1

P.M.

Gtr. 1

pick slide

Outro
Dm
8va

Csus4

B \flat

Dm/A

full

1/2

1/2

Gm
8va

12 3

F

6 6

Rubato
C⁷

7 (15)

Free time
Dsus4
8va

loco

Dsus2

8va

5 6 6 6 6 22

P.M.

D5

Gtr. 1

(22)

Gtr. 2

3 6

I'm My Own Enemy

Music by Yngwie J. Malmsteen

Lyrics by Goran Edman

Intro

Tune down 1/2 step (lowest to highest: E^b, A^b, D^b, E^b, B^b, E^b)

Slow Rock $\text{♩} = 66$

E Am G F E Am G/B

Gtr. 1

Rhy. Fig. 1

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

mf (acoustic)

w/Rhy. Fig. 1 (3 times) (play simile)

(end Rhy. Fig. 1)

Gtr. 2

let ring ----- let ring -----

Gtr. 2

Gtr. 3

mf (distortion)

let ring -----

Am

G/B

C

E/G[#]

Verse
Am G

1. From now

I'm danc-ing with

2. on I'm sleep-ing with

3. know there is no - one that is

(full)

F E Am G/B C E/G#

my-self, _____ to the sound of a blue _ and bro - ken _____ string. _____ Left be -
 my shad - ow. In the night my _ thoughts can be my own. _____ All the
 wait-ing, _____ at the end of that long _ and wind-ing _____ road. _____ Mem-o -

Am G F E Am G/B C E/G#

hind with the dust up-on a shelf, the re - mains of a long for - got - ten song. That we
 pain and all this end-less sor - row. I miss you more than you will ev - er know. _____
 ries in the dead of night are call - ing. All the way I car-ry on my heav-y load. _____ We

Pre-chorus F Am E^o

w/Rhy. Fill 1 (2nd & 3rd time)

1.,3. had it oh but now a - gain I stand _ a lone } all _ love _____ has an
 2. Hold - ing you nev - er a - gain it can - not _ be }

Gtr. 1

let ring ----- let ring ----- let ring ----- let ring -----

let ring -----

Rhy. Fill 1

Gtrs. 2 & 3

P.M.

T
A
B

w/Rhy. Fill 2 (1st time)

Chorus

Esus4 E C5 E/G# A5 E5

end. You can-not see this is my des-ti-ny. I'm my

Rhy. Fig. 2

Gtrs 2&3 let ring P.M. let ring P.M. let ring

F C/G F/A G C E/G#

own en-e-my. In my life there was no-one like... You can-not see this is

(end Rhy. Fig. 2)

let ring -

w/Fill 1 (2nd time only)

A5 E5 F C/G F/A G5 To Coda

my re-al-i-ty. I'm my own en-e-my. In my life there was no-one like

P.M.

Rhy. Fill 2

Gtrs. 2&3

P.M.

T

A

B

Fill 1

Gtrs. 2&3

P.M.

T

A

B

Interlude

w/Fill 2

1. N.C.

you. 8va

rake rake rake

Gtr. 4 12

5:4 5:4

17 20 19 17 19 17 17 17 17 17 19 15 13 12 12 13 15 12 19 15 13 15 13 12 15 13

w/Rhy. Fill 3

From now

full

12 12

15 17 15 12 13 12 12 15 13 12 13 12 13 12 14 14 13 13/16 17 15 17 15 13 12 1/2 1/2 1/2 1/2 (12) (12) (12) (12)

Interlude

2. N.C.

you. 8va

rake

3 6:4 3 7:4

rake

17 20 17 17 17 17 12 15 13 12 19 15 12 13 15 13 12 15 13

Fill 2

Gtr. 2&3

T

A

B 12 (12)

Rhy. Fill 3

Gtr. 1

T

A

B

The musical score for 'The Rake's Progress' is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with various rhythmic values and accidentals. The lyrics 'P.M.' are written below the staff. The bottom system continues the melody, with lyrics 'full', 'rake', and '1/2' written below the staff. The score includes various musical notations such as notes, rests, and accidentals, as well as a series of numbers (12, 15, 13, 12, 13, 12, 12, 13, 15, 14, 19, 12, 14, 15, 13, 12, 15, 13, 12, 12, 15, 13, 12, 12, 13, 17, 17, 14, 16, 17, 17, 14, 17, 14, 17, 14) written below the staff, likely representing a sequence of notes or a specific musical notation system.

Guitar Solo

C:m

C^o7

C:m

C^o7

[illegible]

C:m

C^o7

C:m

C^o7

8va C#m

10

(16) 14 14 15 16 16 17 16 14 16 14 17 16 14 17 16 14 13 15 14

D.S. al Coda ☼

C#m *C°7* *w/Rhy. Fill 3* *E*

8va *8va* *Now I*

loco *dive w/bar* *dive w/bar*

Gtr. 4 *P.M.* *full*

17 16 17 14 9 9 11 12 14 14 17 16 17 14 17 17 16 14 13 14 (14) (14)

Gr. 2 1/2

16 14 16 17

21 19 21 17 21 21 21 19

17 16 17 (17) (17)

Coda

Outro

w/Rhy. Fig. 2 (play simile)

C5

E/G:

A5

E5

F

C/G

F/A

G

You can-not see this is my des-ti-ny. I'm my own en-e-my. In my life there was no-one like...

Yeah.

All I Want Is Everything

Music and Lyrics by Yngwie Malmsteen

Intro

Tune down 1/2 step (lowest to highest: E \flat , A \flat , D \flat , G \flat , B \flat , E \flat)

Moderate Rock $\text{♩} = 108$

N.C. Steady gliss. G5 N.C. D E5 D E5 Em7 E5 D E5

Pick Slide Gtrs. 1 & 2 f (distortion) P.M. 1/4 P.M. 1/4

G5 E5 C5 D G5 N.C. D E5 D E5 N.C. 6

w/wah wah P.M. 1/4

Verse

N.C.

1. Be - fore my eyes _ the
2. You al - ways thought _ that

Rhy. Fig. 1

G5 E5 D E5 G5 E5 C5 D dive w/bar

dive w/bar mf

w/Rhy. Fig. 1 (3 times)

world is fall - ing, but through all lies _ I feel my call - ing. _
you were so cool. (end Rhy. Fig. 1) You used to say _ that I was a fool. And

1/4 1/4 1/4

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All I Want Is Everything

Music and Lyrics by Tyrone Malmsteen

They al-ways said _ that I can't do it, _ but e - ven so I walked right through _ it.
all this time _ you were just a tool, _ you could- n't see that I made the rules.

Pre-chorus

D F/D G/D B^b/D

Why can't _ you see _ the way that it must be? _
I have _ to feel, _ I know this is for

Rhy. Fig. 2

G5/D D F/D

real. _ You think you're so strong, _ you
I got - ta live, _ I

(end Rhy. Fig. 2)

let ring

G/D B^b/D

know _ that you are wrong. _
want _ all you can give. _

Chorus

G5 E5 D G5/E N.C. E5 Em7 G5 E5 D E5

Come on, wom-an, just give me a touch. _____ You got - ta know I'm not

Rhy. Fig. 3

P.M. 1/4 1/4 P.M.

w/Rhy. Fill 1 (2nd time) w/Rhy. Fig. 3 w/Rhy. Fill 2 (1st time)

G5 E5 C5 D G5 E5 D G5/E N.C. E5 Em7

ask- ing too much. _____ Once the king, al - ways the king. _____

(end Rhy. Fig. 3)

P.M.

w/Rhy. Fill 3 (1st time)

G5 E5 D E5 G5 E5 C5 D

All I want _____ is e - very - thing. _____

Guitar Solo
w/Fill 1
N.C.
8va
Gtr. 3
full

Rhy. Fill 1 steady gliss. pick side

TAB 5 3 2 0 3 0 0

Rhy. Fill 2 Gtrs. 1 & 2 5

TAB 3 2 0 3 2 0 0

Rhy. Fill 3 Gtrs. 1 & 2 harm. 4 3 0

TAB 5 3 2 0 3 0 0

* 3/10 the distance between the 3rd and 4th frets

Fill 1 f (dist.)

TAB 14 13 12

w/Rhy. Fig. 1 (8.times) (play simile)

Full

1/2

(19) 17 19 21 17 19 17 19 14 17 10 14 17 14 10 14 16 14 10 14 10 16 14 16 10 14

3

Pitch: \mathbb{C} \mathbb{C}

Fill 2

Gtr. 4

The musical score for 'Fill 2' consists of a guitar part and a drum part. The guitar part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth-note riffs. The drum part is written on three staves labeled T (Tom), A (Snare), and B (Bass Drum). The T and A staves have a 4/4 time signature, while the B staff has a 4/4 time signature. The drum part includes a sequence of 14, 13, and 12 measures, each containing a specific drum pattern.

8va.

The second system of the musical score for 'The Wind' consists of two staves. The upper staff continues the melodic line from the first system, featuring a series of eighth and sixteenth notes with slurs and triplets. The lower staff contains the fingering for the left hand, with numbers 14, 17, 14, 10, 14, 14, 17, 10, 14, 17, 14, 10, 14, 16, 14, 17, 10, 14, 10, 14, 17, 14, 10, 14, 16, 14, and 10. Above the lower staff, the word 'full' is written above several groups of notes, indicating a full fingering. The system concludes with a double bar line and a final measure containing a whole note and a fermata.

 δv_{σ}

loco

w/wah wah

full

full

full

full

(14)

14 15 15 16 14 16 14 16

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several eighth-note patterns. Below the staff, there are two rows of numbers indicating fingerings: the first row has '6', '6', '6', '7', '7' under the first five measures, and the second row has '11 12 13 14 13 12 11 12 13', '13 12 11 12 13 14 13 12 11 12 13 14', '14', '14 12 14', '14 12 14', and '15' under the remaining measures. The notation includes various accidentals (sharps and naturals) and a final measure with a fermata.

* approximation of random slides

The second system of the musical score for "The Wind" by John Williams. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and a triplet. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various ornaments and a triplet. The system is labeled "The Wind" and "John Williams".

* gradually depress bar two whole steps while hammering notes.

Sva

wah wah off

w/ Rhy. Fig. 2 (2x) (play simile)

D F/D

full

G/D B \flat /D G5/D

full

D F/D P.H.

rake

P.H.

G/D B \flat /D N.C. loco

steady gliss.

pick slide

5 nastaricM 3 owp G5 y8 A5 D E5

G5 E5 D5 E5 G5 E5 C D5

δv_2 ----- loco

w/Rhy. Fig. 3 (play simile)

G5 E5 D G5/E E5 Em7 G5 E5 D E5

G5	E5 C5 D	N.C.
----	---------	------

Golden Dawn

By Yngwie J. Malmsteen

A Intro

Moderate Waltz ♩ = 152

Tune down 1/2 step (lowest to highest: E \flat , A \flat , D \flat , G \flat , B \flat , E \flat)

Em D C G/B

Gtr. 1

mf (acoustic)

Gtr. 2

mf (acoustic)

let ring

Am G D/F \sharp Fmaj7

let ring

Em D C G/B To Coda

let ring

Am B^b7 Bsus4 B

let ring

let ring

B E7^b9 Am

let ring

let ring

A^o7

let ring

let ring

Esus4 E E7#9

let ring

Am

let ring

A°7 Esus4 B°7

let ring

Bsus4 *B* *D.S. al Coda*

let ring

Coda *Am*

let ring

Am/G *Am/F#* *Rubato N.C.*

let ring

Free Time *Em9* *rake*

let ring

Music and Lyrics by Yngwie J. Malmsteen

Moderate Rock $\bullet=104$

N.C.

106

Esus2 C5/E N.C. 6 7 E5 (end Rhy. Fig. 1)

Verse Em9 Gmaj7 A5 Em9 Gmaj7 A5

1. What's left for me to see? In my ship I sailed so far.
 2. Who knows what's re-al-ly true? They say the end is so near.

Rhy. Fig. 2 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 w/Rhy. Fill 1

Em9 Gmaj7 A5 Em9 Gmaj7 A5

What can the an-swer be? Don't know what the ques-tions are.
 Why are we all so cruel? We just fill our-selves with fear.

Pre-chorus A5 G/A F/A A5 G5/A F5/A

And af-ter all I've done, still I can-not feel the sun.
 And heav-en and hell will turn, all that we love shall burn.

Rhy. Fill 1 Gr. 1

B C/B B C/B B C/B N.C.

Tell me, — save — me, — in the end our lost souls must re - pent.
Hear me, — trust — me, — in the end our lost souls must re - pent.

Rhy. Fig. 3 (end Rhy. Fig. 3) Rhy. Fig. 4 (end Rhy. Fig. 4)

all notes vib. P.M. P.M.

Chorus
w/Rhy. Fig. 1

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E Esus2 C5/E

I must know — it is for cer - tain, can it be — the

D5/E C5/E A5/E B5/E C5/E Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

fi - nal cur - tain? As long as — the wind — will blow, —

Esus2 C5/E N.C. w/Rhy. Fill 2 (2nd time only) ES

I'll be search - ing high and low. —

Guitar Solo
Gtr. 2 N.C.

rake 6 1/2 full

f rake 6 1/2 full

full

full

Rhy. Fill 2

w/Rhy. Fig. 3 (3 times) play simile

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 15 measures of the piece, and the second system contains measures 16 through 23. The melody is written on a single staff in G major (one sharp). The accompaniment is written on a grand staff (treble and bass clefs). The piece is in 2/4 time. The first system is divided into two sections by a dashed line, with 'B' above the first section and 'C/B' above the second. The second system is also divided into two sections by a dashed line, with 'B' above the first section and 'C/B' above the second. The melody features various ornaments, including grace notes and mordents. The accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the second system.

w/Rhy. Fig. 4
 (8va) B C/B N.C.

w/Rhy. Fig. 1 (1st 3 measures)
 Esus2 C/E D5/E C5/E A5/E B5/E C5/E Esus2 C5/E

N.C. loco
 Gtrs. 1 & 2

w/Rhy. Fig. 1 (1st 4 measures) (play 3 times)
 w/bar harm. (slack) flubberland +1/2 +1 +1 Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E 8va

Esus2

C5/E

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C13

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

17 20 19 17 20 19 17 16 17 14

15 17 15 17 16 14 13 14 16 17 17 16 18 16 18 14 16 17 17 14 18 16 18 14 16 17

* random slide

[illegible]

w/Rhy. Fig. 1 (1st 8 measures)

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

P.M. 5:4

7 10 7 9 10 9 10 12 9 9 12 10 9 12 10 12 11 9 11 12 9 11 12 14 11 12 14 15 14 15 14 (14) 13

* Approximate notes for first beat of phrase.

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

8va rake rake 5 1/2 full full

(19) 12 12 15 12 12 15 19 15 17 17 15 17 (17) 15 15 14 15 10 (10) 17 20 (20) 19 19 (24)

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

20 20 20 20 20 20 20 20 (29) (29) (29) 12 12 11

Esus2 C5/E N.C. w/Rhy. Fill 3 E5

6 9 6 6 3

12 14 16 17 19 15 17 19 15 17 15 17 15 19 15 19 15 17 19 17 15 17 15 19 19 (19) 17 20 (29)

Rhy. Fill 3

harm.

Gr. 1

harm.

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B 2 (2-3)